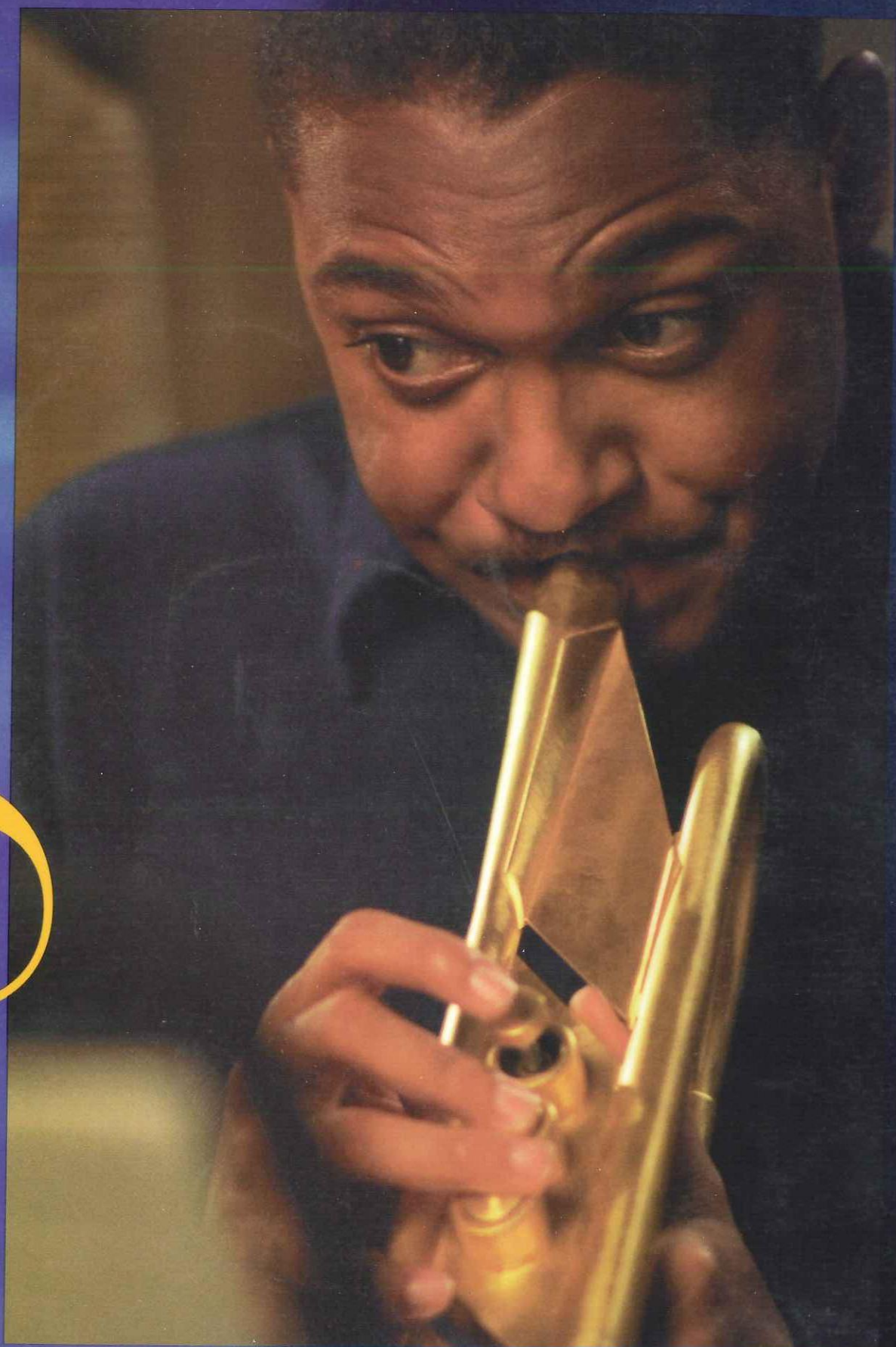


WYNTON MARSALIS

Standards



INCLUDES COMPLETE TRUMPET TRANSCRIPTIONS AND
PIANO SCORE REDUCTIONS OF THE COMBO ARRANGEMENTS



WYNTON MARSALIS

Standards

22 ... APRIL IN PARIS

34 ... AUTUMN LEAVES

42 ... CARAVAN

58 ... CHEROKEE

15 ... DJANGO

4 ... A FOGGY DAY

80 ... LINUS & LUCY

67 ... THE SONG IS YOU

86 ... WHEN YOU WISH UPON A STAR

Executive Producer: Sandy Feldstein
Transcribed by David Pugh, David Pearl and Tom Toriello
Project Managers: Bill Galliford and Aaron Stang
Arranging Supervisor: Bill Galliford
Trumpet Editor: Glyn Dryhurst
Music Editors: Bill Galliford, David Pugh and Ethan Neuburg
Cover Design: Debbie Johns Lipton
Photograph Courtesy of Coda Technology
Background ©1996 PhotoDisc, Inc.
Engraver: Randy L. Scheffel, Inland Sea Music



WARNER BROS. PUBLICATIONS - THE GLOBAL LEADER IN PRINT
USA: 15800 NW 48th Avenue, Miami FL 33014



WARNER/CHAPPELL MUSIC

CANADA: 85 SCARSDALE ROAD, SUITE 101
DON MILLS, ONTARIO, M3B 2R2
SCANDINAVIA: P.O. BOX 533, VENDEVAGEN 85 B
S-182 15, DANDERYD, SWEDEN
AUSTRALIA: P.O. BOX 353
3 TALAVERA ROAD, NORTH RYDE N.S.W. 2113



NUOVA CARISCH

ITALY: VIA M.F. QUINTILIANO 40
20138 MILANO
SPAIN: MAGALLANES, 25
28015 MADRID



INTERNATIONAL MUSIC PUBLICATIONS LIMITED

ENGLAND: SOUTHEND ROAD,
WOODFORD GREEN, ESSEX IG8 8HN
FRANCE: 25 RUE DE HAUTEVILLE, 75010 PARIS
GERMANY: MARSTALLSTR. 8, D-80539 MÜNCHEN
DENMARK: DANMUSIK, VOGNMAGERGADE 7
DK 1120 KØBENHAVN

© 1997 WARNER BROS. PUBLICATIONS INC.
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions contained in this collection requires the written consent of the Publisher.
part of this book may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

INTRODUCTION

Jazz music and the American popular song were born just before the turn of the twentieth century. They have the same parents - Ragtime and Blues. Both speak a common melodic language descended from the minstrel show, the fiddler's reel, the work song and the spiritual. Both possess a harmonic vocabulary in the tradition of the great J.S. Bach. And, both make extensive use of devices developed in musical theater houses from La Scala to 'Lu Lu White's.

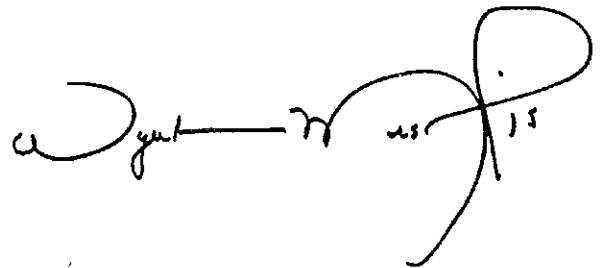
Legend has it that the first jazz musician was Buddy Bolden. His repertoire consisted of original and blues songs, yes; but he was known and loved for his versions of popular songs and dance tunes. As the art of jazz began to define itself, the practice of "jazzin'" a popular song became as important as swinging the blues. As the American popular song evolved, composers like Hoagy Carmichael and George Gershwin increasingly incorporated more of the swing and feel of jazz. As a matter of fact, Mr. Carmichael's "Stardust" is said to be derived from an improvised solo of jazz cornetist Bix Beiderbecke.

In the late 1920's and early 30's, the masterpiece recordings of trumpeter and singer Louis Armstrong changed the relationship of jazz to the popular song. He had the ability to construct coherent improvised solos, which applied the musical implications of the blues to the more sophisticated harmonies and modulations of the popular song. This showed jazz musicians everywhere that the popular song could be used as thematic material for improvised variations. Because Armstrong was also a masterful singer, he cut and pasted lyrics into a collage of powerful, syncopated modern music, inspiring generations of singers as well.

From the turn of the century to the late 1950's, thousands of songs were coming from musical theater, films and Tin Pan Alley. Jazz musicians sifted through this mountain of material to find the best songs. They loved to play a recognizable song because it provided a common ground between musician and audience.

It still does. That someone could hum or sing along made the improvisation easier to follow and understand. In some instances a particular rendition of a popular tune became a musician's "signature" song, such as Coleman Hawkins' "Body and Soul," John Coltrane's "My Favorite Things," Miles Davis' "My Funny Valentine," or Tommy Dorsey's "I'm Getting Sentimental Over You." Musicians loved to find different ways to play these songs, from Lester Young's wispy melodic improvisations to Art Tatum's virtuosic runs and complete reharmonizations. There was even a style of jazz composition which fitted the harmonic structure and form of popular songs with jazz melodies, like Charlie Parker's "Ornithology" based on Morgan Lewis' "How High the Moon" and the two million tunes written to Gershwin's "I Got Rhythm."

Now these songs are called standards. They have been played in some form by every jazz musician from Jelly Roll Morton to Marcus Roberts. The playing of standards is an essential part of the modern jazz musician's development. The melodies teach us how to sing through our instruments. The harmonic progressions guide us through the many tiered structure of our 12 keys. And, most importantly, many of these songs place us in the topsy-turvy world of love and romance with its exceptions, triumphs, its humor and failures. These songs are our heritage. They can be arranged, reharmonized, rephrased, syncopated, swung, crooned, or just simply stated without losing their identity and charisma. They are standards and they need to be played with soul. Yes. And swing.



FOREWORD

This book captures some of Wynton's most brilliant musical performances. It includes transcriptions of the trumpet parts and piano sketch scores of the combo arrangements which can serve both as an aid in understanding the context in which these improvisations were played and as a template from which you can study or recreate the intricate harmonic and rhythmic aspects of these beautiful and amazing arrangements.

Each arrangement has been meticulously edited by Wynton himself, and includes an exact transposed transcription of the trumpet part, including all improvised solos and a piano sketch, in concert pitch, of the entire combo arrangement; including important string, woodwind, and orchestral scoring. Chord symbols in both concert and transposed key for trumpet are also included. Because of Wynton's strong feelings that an improviser should

understand not only the chord changes and melody of a song, but also the meaning and feeling of its lyrics, the lyrics for each song have been placed under the trumpet part. We've used slash notation in sections where the piano or other accompanying instrument were playing freely improvised comping patterns behind Wynton. Within these sections, however, we have also provided suggested chord voicings, which are set off in parenthesis. These guideline voicings capture the essence of the accompanist's stylings for those selected sections.

Every effort has been made to provide accurate transcriptions, notated in a clear and concise manner. They provide a textbook look at one of the most esteemed Trumpeter's of our era.

The following is a list of recordings used as a source for each transcription:

- 1) APRIL IN PARIS
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 2) AUTUMN LEAVES
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 3) CARAVAN
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 4) CHEROKEE
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 5) DJANGO
from "Hot House Flowers," Columbia Records (CK39530)
- 6) A FOGGY DAY
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 7) LINUS & LUCY
from "Joe Cool's Blues," Columbia Records (CK66880)
- 8) THE SONG IS YOU
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 9) WHEN YOU WISH UPON A STAR
from "Hot House Flowers," Columbia Records (CK39530)

A FOGGY DAY

By
GEORGE GERSHWIN and
IRA GERSHWIN

Medium Swing

Trumpet
in
B \flat

Piano/
Sketch

Bass

The Piano/Sketch section consists of two systems of piano accompaniment. The first system shows the right hand playing a series of chords and the left hand playing a bass line. The second system continues the accompaniment with more complex chordal textures and a steady bass line.

9 G_9^6 with cup mute $E7(\flat_9 \sharp_5)$ A_m11 $D13$

A fog - gy day in Lon - don town

F_9^6 $D7(\flat_9 \sharp_5)$ G_m11 $C13$

The third system of the score includes a vocal melody line and a piano accompaniment. The vocal line starts with a box containing the number 9. The piano accompaniment is divided into four measures, each with a specific chord: F_9^6 , $D7(\flat_9 \sharp_5)$, G_m11 , and $C13$. The vocal line has lyrics: "A fog - gy day in Lon - don town".

© 1937 (Renewed 1964) GEORGE GERSHWIN MUSIC and IRA GERSHWIN MUSIC
This Arrangement © 1996 GEORGE GERSHWIN MUSIC and IRA GERSHWIN MUSIC
All Rights Administered by WB MUSIC CORP.
All Rights Reserved

F13 E7(^{#9}_{b5}) Eb9(^{#11}) D13

had me low and had me down.

Chord progression for piano accompaniment: Eb13, D7(^{#9}_{b5}), Db9(^{#11}), C13

G⁶ Dm9 G13(^{b9}) Cmaj9 F13

I viewed the morn - ing with a - larm.

Chord progression for piano accompaniment: F⁶, Cm9, F13(^{b9}), Bbmaj9, Eb13

B7(^{#9}_{b5}) E7(^{b9}_{b5}) Am9 D13(^{b9})

The Brit- ish mu - se - um had lost it's charm.

Chord progression for piano accompaniment: A7(^{#9}_{b5}), D7(^{b9}_{b5}), Gm9, C13(^{b9})

25 G⁶ Bbm⁶ Am11 D13

How long, I won - dered, could this thing last?

Chord progression for piano accompaniment: F⁶, Abm⁶, Gm11, C13

But the age of miracles had - n't passed.

Chords: F13, E7(#5), Eb7(#5), D7(#5), Eb13, D7(#5), Db7(#5), C7(#5)

For, sud - den - ly I saw you there, and through

Chords: Dm11, G13, Cmaj13, F13(#11), Cm11, F13, Bbmaj13, Eb13(#11)

fog - gy Lon - don town the sun was shin - ing ev - 'ry - where.

Chords: Gmaj7/D, Am11/D, Fmaj7/C, Gm11/C

43

Chords: F13, G9, Bm7(b5), E7(b9), Eb13, F9, Am7(b5), D7(b9)

Am7 D13 F13 E7(b5)

Gm7 C13 Eb13 D7(b5)

Eb7 D7 Gmaj7 Dm7 G7

Db7 C7 Fmaj7 Cm7 F7

Cmaj7 F9 B7

Bbmaj7 Eb9 A7

E7(b9) A9 D13(b9)

D7(b9) G9 C13(b9)

* The dotted triplet groupings represent the double time feel change of the rhythm section, which is played against the triplet groupings of Wynton's solo.

59

First system of musical notation. Treble clef staff contains a melody line with notes and rests. Chord symbols above the staff are G⁶, Bbm7, Am7, and D7(b5). The piano accompaniment is shown in a grand staff (treble and bass clefs) with slash marks indicating a continuous pattern.

Second system of musical notation. Treble clef staff contains a melody line with notes and rests. Chord symbols above the staff are F9, E7(b9), Eb7(b5), and D7. The piano accompaniment is shown in a grand staff with slash marks.

Third system of musical notation. Treble clef staff contains a melody line with notes and rests. Chord symbols above the staff are G⁶, G13, Cmaj7, and F9. The piano accompaniment is shown in a grand staff with slash marks.

Fourth system of musical notation. Treble clef staff contains a melody line with notes and rests. Chord symbols above the staff are Gmaj7/D and Am11/D. The piano accompaniment is shown in a grand staff with slash marks.

77 G^6 15

F13

E \flat 13

F \sharp 9

Piano solo

15

93 18 111 16 127 18 145 G^6

18 16 18

18 16 18

F \sharp 9

E7(\sharp 9) Am11 D13 F13

D7(\sharp 9) Gm11 C13 E \flat 13

B7(\sharp 5) E7(\sharp 9) E \flat 7(\sharp 9) D7(\sharp 9) G^6

A7(\sharp 5) D7(\sharp 9) D \flat 7(\sharp 9) C7(\sharp 9) F \sharp 9

G13(b9) Cmaj9 F13 Bm7 A

F13(b9) Bbmaj9 Eb13 Am7

E7(b9) A13(#11) D13(#5)

D7(b9) G13(#11) C13(#5)

161 G⁶ Bbm9 Am11

F⁶ Abm9 Gm11

D13 F13 E7(b5) Eb9

C13 Eb13 D7(b5) Db9

First system of musical notation. The treble clef staff contains a melody with notes and rests, including triplets. Chord symbols above the staff are D13, G⁶, Dm7, G7, and Cmaj9. The piano accompaniment is shown in the grand staff (treble and bass clefs) with slash marks indicating a specific rhythmic pattern. Chord symbols below the piano staff are C13, F⁶, Cm7, F7, and Bbmaj9.

Second system of musical notation. The treble clef staff continues the melody. Chord symbols above the staff are F13(#11) and Gmaj7/D. The piano accompaniment continues with slash marks. Chord symbols below the piano staff are Eb13(#11) and Fmaj7/C.

Third system of musical notation. The treble clef staff continues the melody. Chord symbols above the staff are F13(#11) and G⁶. A box containing the number 176 is present. The piano accompaniment continues with slash marks. Chord symbols below the piano staff are Eb13(#11) and F⁶.

Fourth system of musical notation. The treble clef staff continues the melody. Chord symbols above the staff are E7(#5), Am9, D7(#5), and F13(#11). The piano accompaniment continues with slash marks. Chord symbols below the piano staff are D7(#5), Gm9, C7(#5), and Eb13(#11).

First system of musical notation. The treble clef staff contains a melodic line with notes corresponding to the chords above. The piano accompaniment is shown in two staves (treble and bass) with chords indicated by letter symbols.

Chords in Treble Clef: E7(#9), Eb13(#9), D7(#5), Gmaj13

Chords in Piano Accompaniment:

- Treble: D7(#9), Db13(#9), C7(#5), Fmaj13
- Bass: (chord symbols in parentheses)

Second system of musical notation. The treble clef staff contains a melodic line. The piano accompaniment is shown in two staves with chords indicated by letter symbols.

Chords in Treble Clef: G13(b9), Cmaj7, F13(#11), B7(#9)

Chords in Piano Accompaniment:

- Treble: F13(b9), Bbmaj7, Eb13(#11), A7(#9)
- Bass: (chord symbols in parentheses)

Third system of musical notation. The treble clef staff contains a melodic line. The piano accompaniment is shown in two staves with chords indicated by letter symbols. A box containing the number 195 is present above the G6 chord.

Chords in Treble Clef: E7(#5), A13(#11), D13(b9), 195 G6

Chords in Piano Accompaniment:

- Treble: D7(#5), G13(#11), C13(b9), F6
- Bass: (chord symbols in parentheses)

Fourth system of musical notation. The treble clef staff contains a melodic line. The piano accompaniment is shown in two staves with chords indicated by letter symbols.

Chords in Treble Clef: Bbm6, Am11, D13, F13

Chords in Piano Accompaniment:

- Treble: Abm6, Gm11, C13, Eb13
- Bass: (chord symbols in parentheses)

E7($\flat 5$)
 Eb13($\sharp 9$)
 D7($\sharp 5$)
 Dm11

D7($\flat 5$)
 Db7($\sharp 9$)
 C7($\sharp 5$)
 Cm11

G13
 Cmaj13
 F13($\sharp 11$)
 D9sus

F13
 Bbmaj13
 Eb13($\sharp 11$)
 C9sus

F13

Eb13

D9sus

C9sus

First system of musical notation. The top staff (treble clef) contains a melody with a key signature of one sharp (F#). Above the staff, the chord **F13** is indicated above the first measure and **D9sus** above the last measure. The bottom staff (bass clef) contains a piano accompaniment with a key signature of one flat (Bb). It features a series of slurs and a final chord symbol **C9sus** in the right hand.

Second system of musical notation. The top staff (treble clef) contains a melody with a key signature of one sharp (F#). Above the staff, the chord **F13(#11)** is indicated above the last measure. The bottom staff (bass clef) contains a piano accompaniment with a key signature of one flat (Bb). It features a series of slurs and a final chord symbol **Eb13(#11)** in the right hand.

Third system of musical notation. The top staff (treble clef) contains a melody with a key signature of one sharp (F#). Above the staff, the text **fade ad-lib** is written above the last measure. The bottom staff (bass clef) contains a piano accompaniment with a key signature of one flat (Bb). It features a series of slurs and a final chord symbol **Eb13(#11)** in the right hand.

DJANGO

By
JOHN LEWIS

Slowly

Trumpet in B \flat

Strings

Piano/Sketch

Strings pizz.

Bass

p

pp

p cresc.

cresc. molto

ff

ff

decresc.

3

3

p

p

22 Swing $\text{♩} = 88$ ($\text{♩} = \text{♩} \text{ } \text{♩}$)

Gm(9) Cm/G D7(#9)/G Gm9(maj7) Gm(9)

(Strings)

Fm(9) Piano Bbm/F C7(#9)/F Fm9(maj7) Fm(9) Piano & Brass

8vb

8vb

8vb

Cm/G D7(#9)/G Gm9(maj7) 30 Gm(9)

Bbm/F C7(#9)/F Fm9(maj7) Piano Fm(9)

(8vb) 8vb 8vb

Cm/G D7(#9)/G Gm9(maj7) Gm(9)

Bbm/F C7(#9)/F Fm9(maj7) Fm(9)

(8vb) 8vb 8vb

Cm/G D7(#9)/G Gm9(maj7)

Bbm/F C7(#9)/F Fm9(maj7) 3

(8vb) 8vb

G7/B Cm F7(b9)/A

F7/A Bbm Eb7(b9)/G

(8vb)

18

Bbmaj9 Bm11 Eb⁶ Am7(b5)

Abmaj9 Am11 D⁶ Gm7(b5)

A/G D Gm13

G/F C Fm13

Cm9 D7(^{#9}5) Gm⁶

Bbm9 C7(^{#9}5) Fm⁶

Cm9

Bbm9

D7($\flat 9$)
 Gm(9)
 Cm/G
 Pno. & Orch.
 Fm(9)
 Bbm/F
 8 \flat

D7($\sharp 9$)/G
 Gm9(maj7)
 Gm(9)
 C7($\sharp 9$)/F
 Fm9(maj7)
 Fm(9)
 8 \flat

Cm/G
 D7($\sharp 9$) (played as double-time swing)
 Bbm/F
 C7($\sharp 9$)
 8 \flat

61
 G7($\flat 9$)
 Cm/G
 G7($\flat 9$)
 F7($\flat 9$)
 Bbm/F
 F7($\flat 9$)

Cm/G G7(b9) Cm/G D7(b9)/G
 Bbm/F F7(b9) Bbm/F C7(b9)/F
 D7(b9)/G Am7(b5) D7(b9) G7(b9)
 C7(b9)/F Gm7(b5) C7(b9) F7(b9)
 Cm9 Fm7 Bb13 Ab13
 Bbm9 Ebm7 Ab13 Db13 Gb13
 Eb13 A13
 Db13 G13

$A\flat 13$ $E\flat 9$
 $G\flat 13$ $D\flat 9$
 Drums - Floor Tom

81 *Slowly*

Orchestra - freely
 Cym. crash *ff* *dim.*

V

p *p* *in tempo*

3

APRIL IN PARIS

By
VERNON DUKE

Fast swing $\text{♩} = 132$

Trumpet in B♭

mp

A - pril in Par - is,

Piano/Sketch

mp

Dm7(♭5) G7 Cmaj7

Drums

Em7(♭5) A7 Dmaj7

Chest - nuts in blos - som,

Dm7(♭5) G7 Cmaj7

(drms. cont.)

hol - i - day ta - bles un - der the

© 1932 WARNER BROS. INC. (Renewed) Rights for the Extended Renewal Term in the United States controlled by
VERNON DUKE MUSIC CORP. This Arrangement © 1996 VERNON DUKE MUSIC CORP. and WARNER BROS. INC.
All Rights Reserved

Am7 D7

trees.

Gm7 C7

17 Gmaj7

A - pril in Par - is,

mf

Fmaj7 *mf*

C#m7 (b5) F#7 Bm7

this is a feel - ing

Bm7 (b5) E7 Am7

G#m7 (b5) C#7

no one can ev - er re -

F#m7 (b5) B7

C13(#11) B13(#11) B \flat 9 A9

prise.

B \flat 13(#11) A13(#11) A \flat 9 G9

33 Medium swing-halftime

G \sharp m7(\flat 5) Gm7 D \flat 9/F \sharp Fdim7 Em7 A7(\sharp 5) Dmaj9

I nev - er knew the charm of Spring, — nev - er met it face to face.

(lay back)

F \sharp m7(\flat 5) Fm7 C \flat 9/E E \flat dim7 Dm7 G7(\sharp 9) Cmaj9

C \sharp m11(\flat 5) F \sharp 7(\flat 9) Bm7 Bm/A G \sharp m7(\flat 5) G9(#11)

I nev - er knew my heart could sing, nev - er missed — a warm —

Bm11(\flat 5) E7(\flat 9) Am7 Am/G F \sharp m7(\flat 5) F9(#11)

Tempo I $\text{♩} = \text{♩}$

F \sharp maj7 Fmaj7 Emaj7 Bm7(\flat 5)/A Em7(\flat 5) A7 Dmaj7

em - brace, — till A - pril in Par - is.

Emaj7 E \flat maj7 Dmaj7 Dm7(\flat 5)/G Dm7(\flat 5) G7 Cmaj7

F#m7(b5)

B 7

Who can I run to?

Em7(b5) A7

E13

A7(b9)

What have you done to

D13 G7(b9)

D

heart?

heart?

C

57

Medium swing $\text{♩} = \text{♩}$

Em7(b5)

A 7

Dmaj7

Em7(b5)

A 7

Dmaj7

Dm7(b5) G7 Cmaj7

Dm7(b5) G7 Cmaj7

Em7(b5)/A A7 Dmaj7 Am9 D13

lay back

Dm7(b5)/G G7 Cmaj7 Gm9 C13

Gmaj13 C#m7(b5) F#7(b9) Bm7 Bm/A

Fmaj13 Bm7(b5) E7(b9) Am7 Am/G

G#m7(b5) G13(#11) C7alt. B7alt. Bb7alt. A7alt.

F#m7(b5) F13(#11) Bb7alt. A7alt. Ab7alt. G7alt.

73 G#m7(b5) C#7(b9) F#m7(b5) E7(#9) A7(#5) Dmaj7

F#m7(b5) B7(b9) Em7(b5) D7(#9) G7(#5) Cmaj7

C#m7(b5) F#7(b9) Bm(maj7) Bm/A G#m7(b5) G9(#11)

Bm7(b5) E7(b9) Am(maj7) Am/G F#m7(b5) F9(#11)

F#maj7 Fmaj7 E7 A7 Em7(b5) A7 Dmaj7

Emaj7 Ebmaj7 D7 G7 Dm7(b5) G7 Cmaj7

F#m7(b5) B7alt. E7alt.

Em7(b5) A7alt. D7alt.

A7alt. D9

G7alt. C9

89 Em7(b5) A7 Dmaj7 Em7(b5) Dmaj7

Am9 D13(#11)

Gmaj13 C#m7(b5) F#7 Bm9 Bm/A

G#m7(b5) G9(#11) C13(#11) B13(b9) Bb13(b9) A13(b9)

105

G#m7(b5) C#7(b9) D/F# B7(#5) Em7 A7(#11) Dmaj9

The first system of music for 'April in Paris' (105). The treble clef staff contains a melodic line with a V-shaped breath mark. The piano accompaniment is shown in two staves (treble and bass) with a slash indicating a continuous pattern. The chord progression for the piano part is: F#m7(b5) B7(b9) | C/E A7(#5) | Dm7 G7(#11) | Cmaj9.

C#m7(b5) C7 Bm7 Bm/A G#m7(b5) G7

The second system of music. The treble clef staff continues the melody with triplet markings. The piano accompaniment staves show the chord progression: Bm7(b5) Bb7 | Am7 Am/G | F#m7(b5) F7.

F#maj7 Fmaj7 Em7(b5) A7 Em7(b5) A7 Dmaj7

The third system of music. The treble clef staff features more complex melodic lines with triplet and sixteenth-note patterns. The piano accompaniment staves show the chord progression: Emaj7 Ebmaj7 Dm7(b5) G7 | Dm7(b5) G7 | Cmaj7.

F#m7(b5)

B13(#11)

E9

The fourth system of music. The treble clef staff continues with melodic lines including triplet and sixteenth-note patterns. The piano accompaniment staves show the chord progression: Em7(b5) | A13(#11) | D9.

A13(b9) D9⁶

G13(b9) C9⁶

121 Dmaj7 14 137 16

Dm7(b5)/G Cmaj7 Piano solo

14 16 14 16

153 16 169 14

16 14 Cmaj9

16 14

185 **Tempo I** ♩ = ♩

Em7(b5) A7 Dm7(b5)

Dm7(b5) G7 Cm7(b5)

16 14 8 8

(Double time)

Em7(b5) A7 Dmaj7

Dm7(b5) G7 Cmaj7

(Double time feel)

(Double time feel)

Am7 D7

Gm7 C7

(Double time feel)

201

Gmaj7

Fmaj7

(Double time feel)

C#m7(b5) F#7 Bm7

Bm7(b5) E7 Am7

(Double time feel)

G#m7(b5) C#7

F#m7(b5) B7

(Double time feel)

C13(#11) B13(#11) Bb9 A9

Bb13(#11) A13(#11) Ab9 G9

217 G#m7(b5) Gm7 D9/F# Fdim7 Em7 A13 Dmaj7

F#m7(b5) Fm7 C9/E Ebdim7 Dm7 G13 Cmaj7

C#m11(b5) F#7(b9) Bm7 Bm/A G#m7(b5) G9(b5) F#7 F7 E7 A7(b9)

Bm11(b5) E7(b9) Am7 Am/G F#m7(b5) F9(b5) E7 E7 D7 G7(b9)

225 **Tempo I**

Em7(b5) A7 Dmaj7

Dm7(b5) G7 Cmaj7

(Drum fill-double time feel)

F#m7(b5) B7

Em7(b5) A7

(Drum fill-double time feel)

E13 A7(b9) Dmaj7

D13 G7(b9) Cmaj7

(Drum fill-double time feel)

AUTUMN LEAVES

By
JOSEPH KOSMA

Fast swing 2

Trumpet in B♭

mf

The fall - ing leaves drift by my win - dow, the Au - tumn

Piano/Sketch

mf

F13sus

B♭maj13

E♭maj13

Bm7(♭5)

E7(♯9)

Am13

A7(♯9)

Dm11

leaves of red and gold. I see your lips,

Am7(♭5)

D7(♯9)

Gm13

G7(♯9)

Cm11

G7(♯9)

Cmaj13

Fmaj13

Bm7(♭5)

E7(♯9)

the sum - mer kiss - es, the sun - burned hands I used to

F7(♯9)

B♭maj13

E♭maj13

Am7(♭5)

D7(♯9)

© 1947, 1950 ENOCH ET CIE
© Renewed 1975, 1978 ENOCH ET CIE
Sole Selling Agent for U.S.A. (including its Territories and Possessions) and
Dominion of Canada: MORLEY MUSIC CO. by agreement with ENOCH ET CIE
All Rights Reserved Used by permission

Am13 B7([#]5(^b9)) E7([#]5(^b9))

hold. Since - you went a - way the nights grow

Gm13 A7([#]5(^b9)) D7([#]5(^b9))

Am13 Dm9 G7alt.

long, and soon I'll hear old win - ter's

Gm13 Cm9 F7alt.

Cmaj13 F9 Bm7(^b5) E7([#]5(^b9))

song. But I miss you most of all my

Bbmaj13 Eb9 Am7(^b5) D7([#]5(^b9))

Am13 G#m Gm7 F#7alt. F13 E7([#]5(^b9)) Am13

dar - ling, when Au - tumn leaves start to fall.

Gm13 F#m Fm7 Eb7alt. Eb13 D7([#]5(^b9)) Gm13

A7(#5) G13sus Cmaj13
 G7(#5) F13sus Bbmaj13
 Fmaj13 Bm7(b5) E7(#5) Am13 A7(#5)
 Ebmaj13 Am7(b5) D7(#5) Gm13 G7(#5)
 Dm11 G7(#5) Cmaj13 Fmaj13
 Cm11 F7(#5) Bbmaj13 Ebmaj13
 Bm7(b5) E7(#5) Am13
 Am7(b5) D7(#5) Gm13

50

B7($\sharp 5$)
 A7($\sharp 5$)
 D7($\sharp 5$)
 Gm13
 Am13

Dm9
 G7alt.
 Cm9
 F7alt.
 Bbmaj13
 Cm9

Fmaj13
 Bm7($\flat 5$)
 E7($\sharp 5$)
 Am13
 Ebmaj13
 Am7($\flat 5$)
 D7($\sharp 5$)
 Gm13

G7alt.
 F7alt.
 Fmaj13
 E7($\sharp 5$)
 Am11
 A7($\sharp 5$)
 F7alt.
 E7alt.
 Ebmaj13
 D7($\sharp 5$)
 Gm11
 G7($\sharp 5$)

66 Dm9 Λ G7($\sharp 5$) 30 98 5 choruses 32 130 5 choruses 32

Cm9 Piano solo F7($\sharp 5$) 30 32 32 Bass solo 32

162 Dm7 G7 Cmaj7 Fmaj7

Cm7 F7 Gmaj7 Ebmaj7

Bm7($\flat 5$) E7 Am11

Am7($\flat 5$) D7 Gm11

Dm7 G7 Cmaj7 Fmaj7

Cm7 F7 Bbmaj7 Ebmaj7

Bm7(b5) E7 Am11

Am7(b5) D7 Gm11

178 B7(#5) E7(#5) Am13 A7(#5)

A7(#5) D7(#5) Gm13 G7(#5)

Dm9 G7(#5) Cmaj13 Fmaj13 Bm7(b5)

Cm9 F7(#5) Bbmaj13 Ebmaj13 Am7(b5)

E7(#5) Am13 Fmaj13 E7(#5)

D7(#5) Gm13 Ebmaj13 D7(#5)

Am13 A7(#5) **194** G13sus Cmaj13 Fmaj13 3

Bm7(b5) E7(#5) Am13 A7(#5) Dm11

G7(#5) Cmaj13 Fmaj13 Bm7(b5) E7(#5)

210 Am13 B7(#5) E7(#5) Am13

Dm9 G7alt. Cmaj13 F9
 Cm9 F7alt. Bbmaj13 Eb9

Bm7(b5) E7(#5) Am13 G#m7 Gm9 F13(#11)
 Am7(b5) D7(#5) Gm13 F#m7 Fm9 E13(#11)

♩ = Halftime

222 F13 E7(#5) Am13 F13 E7(#5) Am13
 Eb13 D7(#5) Gm13 Eb13 D7(#5) Gm13

F13 E7(#5) Am13 1/2
 rit. Eb13 rit. D7(#5) Gm13

CARAVAN

Bright New Orleans-groove

By
DUKE ELLINGTON, IRVING MILLS
and JUAN TIZOL

Trumpet in B \flat

4

Piano/Sketch

Drum intro

4

mp Bass

mf

13 D7(#9)
With cup mute

mf

C7(#9)

© 1937 (Renewed 1965) EMI MILLS MUSIC, INC., FAMOUS MUSIC CORPORATION in the USA
All Rights outside the USA Controlled by EMI MILLS MUSIC, INC. (Publishing) and WARNER BROS. PUBLICATIONS U.S. INC. (Print)
All Rights Reserved



First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line starts with a half note G4, followed by a whole rest, then a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment features a bass line with eighth notes and a treble line with chords and slurs.



Second system of musical notation. The vocal line continues with a half note G4, a whole rest, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with similar rhythmic patterns and chordal structures.



Third system of musical notation. The vocal line has a whole note G3, a whole rest, and then a whole note F3. The piano accompaniment continues. Chord labels are present: **Gm6** above the vocal staff and **Fm6** below the piano staff.



Fourth system of musical notation, starting with a measure box containing the number **29**. The vocal line has a whole note G3, a whole rest, and then a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The piano accompaniment continues. Chord labels are present: **D7(#9)** above the vocal staff and **C7(#9)** below the piano staff.

Gm6

Fm6

45 Swing

Dm11 G13sus G13 G9sus G13

Cm11 F13sus F13 F9sus F13

Piano solo w/ Trumpet

C13

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, including accidentals (sharps and flats). The piano accompaniment is shown in two staves (treble and bass clef) with a Bb13 chord symbol above the treble staff. The piano part consists of a steady eighth-note pattern in the bass and a treble staff with diagonal lines indicating a specific texture.

F13

Second system of musical notation. The treble clef staff continues the melodic line. The piano accompaniment is shown in two staves with an Eb13 chord symbol above the treble staff. The piano part continues with a steady eighth-note pattern in the bass and diagonal lines in the treble.

Bb⁶

Am7 (b5)

D7 (b9)

Third system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes. The piano accompaniment is shown in two staves. The first measure has an Ab⁶ chord symbol above the treble staff. The second measure has an Am7 (b5) chord symbol above the treble staff and a Gm7 (b5) chord symbol above the bass staff. The third measure has a D7 (b9) chord symbol above the treble staff and a C7 (b9) chord symbol above the bass staff. The piano part features a steady eighth-note pattern in the bass and diagonal lines in the treble.

61 New Orleans groove

D7(#9)

Fourth system of musical notation. The treble clef staff shows a melodic line with a long note and a triplet. The piano accompaniment is shown in two staves. The first measure has a C7(#9) chord symbol above the treble staff. The piano part features a steady eighth-note pattern in the bass and diagonal lines in the treble.

D13(#9)

Measure 46: Vocal line has a half note G4, a quarter rest, and a half note A4. Piano right hand has a C13(#9) chord (C4, E4, G4, Bb4, D5, F#5) with a V marking. Piano left hand has a walking bass line: C3, D3, E3, F3, G3, A3, B3, C4.

Measure 47: Vocal line has a half note A4, a quarter rest, and a half note B4. Piano right hand has a C13(#9) chord with a V marking. Piano left hand continues the walking bass line: D3, E3, F3, G3, A3, B3, C4, D4.

Measure 48: Vocal line has a half note B4, a quarter rest, and a half note C5. Piano right hand has a C13(#9) chord with a V marking. Piano left hand continues the walking bass line: E3, F3, G3, A3, B3, C4, D4, E4.

Measure 49: Vocal line has a half note C5, a quarter rest, and a half note D5. Piano right hand has a C13(#9) chord with a V marking. Piano left hand continues the walking bass line: F3, G3, A3, B3, C4, D4, E4, F4.

D7(#5)

Measure 50: Vocal line has a half note D5, a quarter rest, and a half note E5. Piano right hand has a C7(#5) chord (C4, E4, G4, Bb4, D5, F#5) with a V marking. Piano left hand continues the walking bass line: G3, A3, B3, C4, D4, E4, F4, G4.

Measure 51: Vocal line has a half note E5, a quarter rest, and a half note F#5. Piano right hand has a C7(#5) chord with a V marking. Piano left hand continues the walking bass line: A3, B3, C4, D4, E4, F4, G4, A4.

Measure 52: Vocal line has a half note F#5, a quarter rest, and a half note G5. Piano right hand has a C7(#5) chord with a V marking. Piano left hand continues the walking bass line: B3, C4, D4, E4, F4, G4, A4, B4.

Measure 53: Vocal line has a half note G5, a quarter rest, and a half note A5. Piano right hand has a C7(#5) chord with a V marking. Piano left hand continues the walking bass line: C4, D4, E4, F4, G4, A4, B4, C5.

Gm6

Measure 54: Vocal line has a half note A5, a quarter rest, and a half note B5. Piano right hand has a Fm6 chord (F4, Ab4, C5, Eb5, G5, Bb5) with a V marking. Piano left hand continues the walking bass line: D4, E4, F4, G4, A4, B4, C5, D5.

Measure 55: Vocal line has a half note B5, a quarter rest, and a half note C6. Piano right hand has a Fm6 chord with a V marking. Piano left hand continues the walking bass line: E4, F4, G4, A4, B4, C5, D5, E5.

Measure 56: Vocal line has a half note C6, a quarter rest, and a half note D6. Piano right hand has a Fm6 chord with a V marking. Piano left hand continues the walking bass line: F4, G4, A4, B4, C5, D5, E5, F5.

Measure 57: Vocal line has a half note D6, a quarter rest, and a half note E6. Piano right hand has a Fm6 chord with a V marking. Piano left hand continues the walking bass line: G4, A4, B4, C5, D5, E5, F5, G5.

77

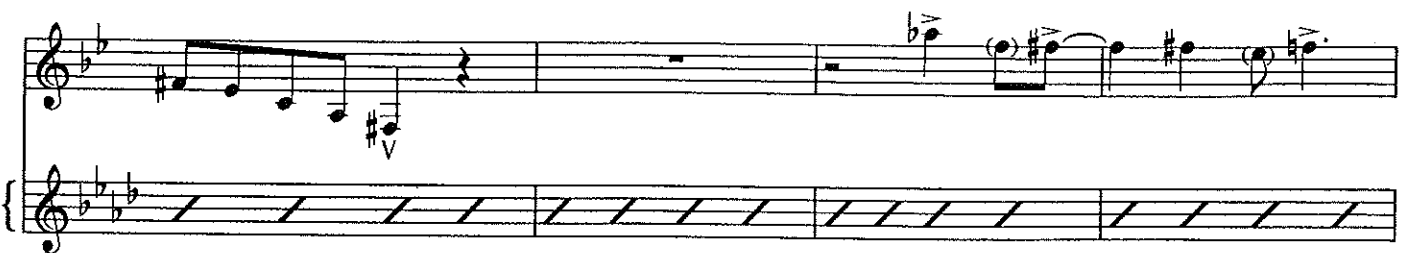
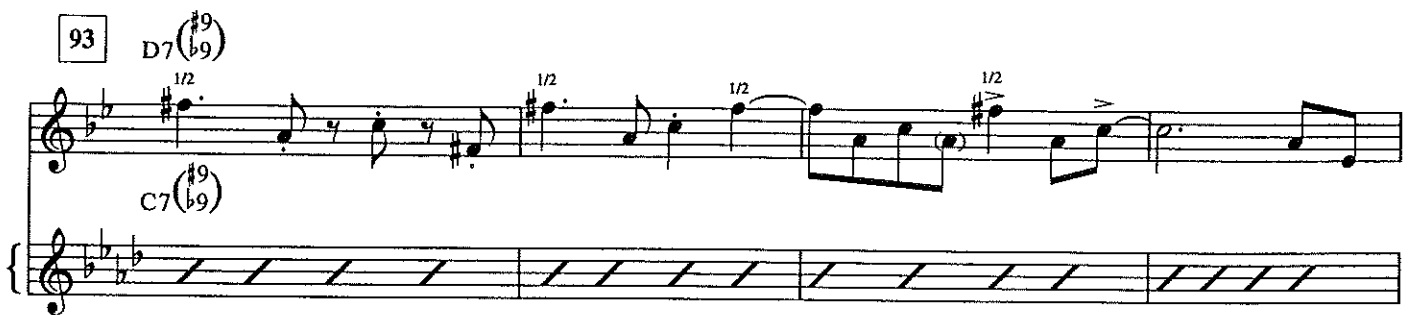
D7(#9)

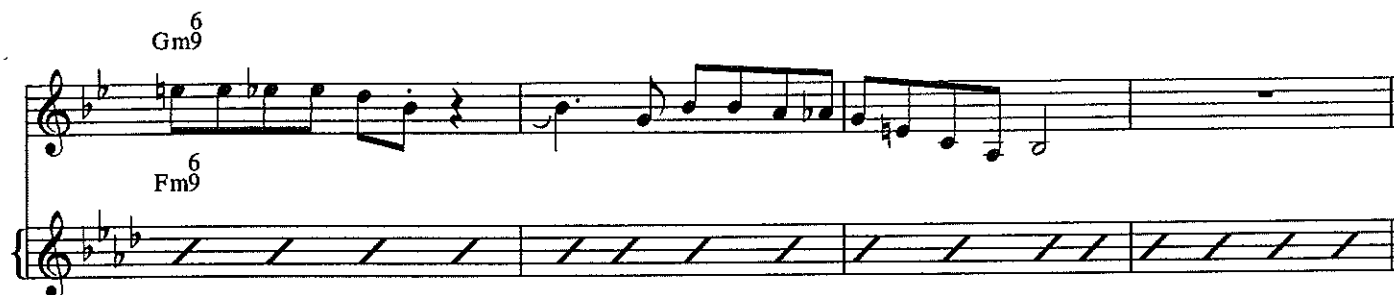
Measure 77: Vocal line has a half note E6, a quarter rest, and a half note F#6. Piano right hand has a C7(#9) chord (C4, E4, G4, Bb4, D5, F#5) with a V marking. Piano left hand continues the walking bass line: A4, B4, C5, D5, E5, F5, G5, A5.

Measure 78: Vocal line has a half note F#6, a quarter rest, and a half note G6. Piano right hand has a C7(#9) chord with a V marking. Piano left hand continues the walking bass line: B4, C5, D5, E5, F5, G5, A5, B5.

Measure 79: Vocal line has a half note G6, a quarter rest, and a half note A6. Piano right hand has a C7(#9) chord with a V marking. Piano left hand continues the walking bass line: C5, D5, E5, F5, G5, A5, B5, C6.

Measure 80: Vocal line has a half note A6, a quarter rest, and a half note B6. Piano right hand has a C7(#9) chord with a V marking. Piano left hand continues the walking bass line: D5, E5, F5, G5, A5, B5, C6, D6.



**109 Swing**

G13



Bb^6_9 $Am7(b5)$ $D7(b9)$
 A^6_9 $Gm7(b5)$ $C7(b9)$

125 New Orleans groove

$D7(b9)$
 $C7(b9)$

Gm^6_9 Fm^6_9

141 Swing

D7($\sharp 9$)
C7($\flat 9$)

System 1 of exercise 141. Treble staff: G4, quarter rest, A4, G4. Bass staff: eighth-note pattern. Chord symbols: D7($\sharp 9$), C7($\flat 9$).

System 2 of exercise 141. Treble staff: continuation of melody. Bass staff: eighth-note pattern.

System 3 of exercise 141. Treble staff: continuation of melody. Bass staff: eighth-note pattern. Time signature change: 1/2.

System 4 of exercise 141. Treble staff: continuation of melody. Bass staff: eighth-note pattern. Chord symbols: Gm9, Fm9.

157

D7($\sharp 9$)
C7($\flat 9$)

System 5 of exercise 141. Treble staff: G4, quarter rest, A4, G4. Bass staff: eighth-note pattern. Chord symbols: D7($\sharp 9$), C7($\flat 9$).



F13

Bb13

Bb9

Am7(b5)

D7(b9)

Ab9

Gm7(b5)

C7(b9)

189 New Orleans groove

D7(b9)

C7(b9)

1/2 → Open

Gm⁶

Fm⁶

205 Swing

D7(♯9)

15 221 16 237 16

C7(♯9)

15 16 16

Piano Solo

253

269 New Orleans groove

D7(♯9)

With cup mute

16

16

16

C7(♯9)

The first system of musical notation for 'Caravan' consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, key of B-flat major, and 4/4 time. It begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment is in the grand staff (treble and bass clefs). The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3.

Gm6

The second system of musical notation continues the vocal and piano parts. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern in both hands.

Fm6

285

D7(#9)

The third system of musical notation continues the vocal and piano parts. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern in both hands.

C7(#9)

The fourth system of musical notation continues the vocal and piano parts. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern in both hands.

Gm6

301 Swing

Dm11

G13sus

G13

G9sus

G13

C13

E \flat 13

First system of musical notation showing a piano accompaniment for the E \flat 13 chord. The right hand has a treble clef and the left hand has a bass clef. The key signature has three flats (B \flat , E \flat , A \flat). The right hand plays a series of slanted lines, and the left hand plays a series of slanted lines. The chord symbol E \flat 13 is written above the right hand staff.

A \flat 9Gm7 (\flat 5)

Second system of musical notation showing a piano accompaniment for the A \flat 9 and Gm7 (\flat 5) chords. The right hand has a treble clef and the left hand has a bass clef. The key signature has three flats (B \flat , E \flat , A \flat). The right hand plays a series of slanted lines, and the left hand plays a series of slanted lines. The chord symbols A \flat 9 and Gm7 (\flat 5) are written above the right hand staff.

317 New Orleans groove

D7(\sharp 9)

Third system of musical notation showing a piano accompaniment for the D7(\sharp 9) and C7(\flat 9) chords. The right hand has a treble clef and the left hand has a bass clef. The key signature has three flats (B \flat , E \flat , A \flat). The right hand plays a series of slanted lines, and the left hand plays a series of slanted lines. The chord symbols D7(\sharp 9) and C7(\flat 9) are written above the right hand staff.

Fourth system of musical notation showing a piano accompaniment. The right hand has a treble clef and the left hand has a bass clef. The key signature has three flats (B \flat , E \flat , A \flat). The right hand plays a series of slanted lines, and the left hand plays a series of slanted lines.



333



CHEROKEE

By
RAY NOBLE

Bright double time swing ♩ = 166

1 C6 G+ C13 C13(♭9) Fmaj7

Trumpet in B♭

Trumpet-Harmon mute

mf

Piano/ Sketch

Rhythm B♭6 F+ B♭13 B♭13(♭9) E♭maj7

mf

Pno.- Block Chords

sim.

Double time Bs. Line

sim.

B♭13(♯11) C6 D9 Dm7 A7(♭9)

A♭13(♯11) B♭6 C9 Cm7 G7(♭9)

9 D7 G9 C6 G+ C13(♭9) Fmaj7

Pno. comp. lightly

C7 F9 B♭6 F+ B♭13(♭9) E♭maj7

© 1938 THE PETER MAURICE MUSIC CO. LTD. (London)
U.S.A. Copyright Renewed and Assigned to SHAPIRO, BERNSTEIN & CO. INC.
All Rights Reserved Used by Permission

B \flat 13(#11) C6 D9

A \flat 13(#11) B \flat 6 C9

Dm7 G7 C \flat 9 17 E \flat m7 A \flat 7

Cm7 F7 B \flat 9 C#m7 F#7

D \flat maj7 C#m7 F#7 Bmaj7

Bmaj7 Bm7 E7 Amaj7

Bm7 E7 Amaj7 Am7 D7

Am7 D7 Gmaj7 Gm7 C7

25

Dm7 G7 C⁶₉ G+ C13

Double melody
1 octave lower

Cm7 F7 B^b₉⁶ F+ B^b13

Fmaj7 B^b13(#11) C6

E^bmaj7 A^b13(#11) B^b6

D7 Dm7 G11 C⁶₉

Solo break

C7 Cm7 F11 B^b₉⁶

33 Cmaj7 C13 Fmaj7

Pno. comp. lightly

B^bmaj7 B^b13 E^bmaj7

B \flat 13(#11) Cmaj7 D9

A \flat 13(#11) B \flat maj7 C9

Dm7 A7 Dm7 G11 41 Cmaj7 G+

Cm7 G7 Cm7 F11 B \flat maj7 F+

C13 Fmaj7 B \flat 13(#11) C6

B \flat 13 E \flat maj7 A \flat 13(#11) B \flat 6

D7 Dm7 G11 C $\overset{6}{9}$

C7 Cm7 F11 B \flat $\overset{6}{9}$

49

Ebm7

Ab7

Dbmaj7

C#m7

F#7

Bbmaj7

Bbm7

Eb7

Abmaj7

Abm7

Eb7

Gbmaj7

Gbm7

Eb7

Fbmaj7

Fbm7

Eb7

Fbmaj7

Fbm7

Eb7

Fmaj7 B♭13(♯11) Cmaj7

Ebmaj7 Ab13(♯11) B♭maj7

D9 Dm7 G7 Cmaj7 G11

C9 Cm7 F7 B♭maj7 F11

65 C9 Gm7 C11

B♭9 Fm7 B♭11

Fmaj7 B♭7(♯11)

Ebmaj7 Ab7(♯11)

Cmaj7 D9

Bbmaj7 C9

Dm7 A7 Dm7 G11

Cm7 G7 Cm7 F11

73 C6 Gm7 C11

Bb6 Fm7 Bb11

Fmaj7 Bb13(#11)

Ebmaj7 Ab13(#11)

Cmaj7

D13(#11)

Bbmaj7

C13(#11)

Dm7

G7(#9)

Cmaj7

Cm7

F7(#9)

Bbmaj7

81

Ebm7

Ab13

Dbmaj7

C#m7

F#13

Bmaj7

C#m7

F#11

Bmaj7

Bm7

E11

Amaj7

Bm7

E7

Amaj7

Am7

D7

Am7 D7 Gmaj7 Gm7 C7

G11

C⁶ 89

Gm7

F11 B^b9 Fm7

C13

Fmaj7

B^b13(#11)

Cmaj7

B^b13 E^bmaj7 A^b13(#11) B^bmaj7

D13

Dm7

G7

C⁶

C13 Cm7 F7 B^b9

THE SONG IS YOU

By
JEROME KERN

Bright swing (♩ = ♩³)

Trumpet in B♭

Piano/Sketch

mf

B7alt. Eb7(^{#9}) B♭13(♭9) D7(^{#9}) A7alt. D♭7(^{#5}) A♭13(♭9) G13(♭9)

B7alt. Eb7(^{#9}) B♭13(♭9) D7(^{#9}) A7alt. D♭7(^{#5}) A♭13(♭9) G13(♭9)

7

C♯7alt. F7(^{#9}) C13(♭9) E7(^{#9}) B7alt. Eb7(^{#5}) B♭13(♭9) A13(♭9)

mf

I hear mu - sic when I look at you, _____

B7alt. Eb7(^{#9}) B♭13(♭9) D7(^{#9}) A7alt. D♭7(^{#5}) A♭13(♭9) G13(♭9)

C#7alt. F7(^{#9}₅) C13(^{b9}) E7(^{#9}₅) B7alt. Eb7(^{#5}₉) Bb13(^{b9}) A13(^{b9})

a beau - ti - ful theme of ev - 'ry dream I ev - er

B7alt. Eb7(^{#5}₉) Bb13(^{b9}) D7(^{#9}₅) A7alt. Db7(^{#5}₉) Ab13(^{b9}) G13(^{b9})

Em7 A13(^{b9}₁₁) F#m7

knew. Down deep in my heart

Dm7 G13(^{b9}₁₁) Em7

B7(^{#9}) Em9 A13(^{b9}₁₁) lay back - - - 3

I hear - - - it play, - - - I feel

A7(^{#9}) Dm9 G13(^{b9}₁₁)

C13(^{#11}) B13(^{#11}) Bb13(^{#11}) A13(^{b9}₁₁)

it start, - - - then melt - - - a - way, - - -

Bb13(^{#11}) A13(^{#11}) Ab13(^{#11}) G13(^{b9}₁₁)

23

C#7alt. F7(#9) C13(b9) E7(#9) B7alt. Eb7(#9) Bb13(b9) A13(b9)

I hear mu - sic when I touch your hand,

B7alt. Eb7(#9) Bb13(b9) D7(#9) A7alt. Db7(#9) Ab13(b9) G13(b9)

C#7alt. F7(#9) C13(b9) E7(#9) B7alt. Eb7(#9) Bb13(b9) A13(b9)

a beau - ti - ful mel - o - dy from some en - chant - ed

B7alt. Eb7(#9) Bb13(b9) D7(#9) A7alt. Db7(#9) Ab13(b9) G13(b9)

G⁶

C13

F#m7(b5)

B13(#11)

land. Down deep in my heart, I hear it

F⁶ Bb13 Em7(b5) A13(#11)

Bb13(#11)

A13(#11)

D⁶

say, "Is this the day?"

8va - ,

Ab13(#11) G13(#11) C⁶

G9 G#°7 D9/A G#m7(b5) C#7

F9 F#°7 C9/G F#m7(b5) B7

39 F#maj13 G#m9 C#7(#9)

I a - lone have heard this love - ly strain. _____

E#maj13 F#m9 B7(#9)

F#maj9 Cm11 F7(#5)

I a - lone have heard this glad _____ re - frain. _____

E#maj9 Bbm11 Eb7(#5)

Bbm9 Eb9

Must it _____ be _____ for - ev - ev in - side of me?

Abm9 Db9

Why can't I let it go, why I can't let you know? Why can't I

Chords: G#9sus, G#9, G#m9, C#13(b5), F#9sus, F#9, F#m9, B13(b5)

55 let you know the song my heart would sing?

Chords: C#7alt., F7(#9), C13(b9), E7(#9), B7alt., Eb7(#5), Bb13(b9), A13(b9), B7alt., Eb7(#9), Bb13(b9), D7(#9), A7alt., Db7(#5), Ab13(b9), G13(b9)

That beau-ti-ful rhap-so-dy of love and youth

Chords: C#7alt., F7(#9), C13(b9), E7(#9), B7alt., Eb7(#5), Bb13(b9), A13(b9), B7alt., Eb7(#9), Bb13(b9), D7(#9), A7alt., Db7(#5), Ab13(b9), G13(b9)

and spring. The mu-sic is sweet, the words are

Chords: G6, C13, F#7(#9), B7(6,9,11), F9, Bb13, E7(#9), A7(6,9,11)

E13 A7(^{b5}₉) D⁶₉
 true, the song — is you. Break

D13 G7(^{b5}₉) C⁶₉

71 Dmaj9 Fdim7 Em11 A7alt.

Solo

Cmaj9 E^bdim7 Dm11 G7alt.

Dmaj13 B7(^{b9}) Em7 A7alt.

Cmaj13 A7(^{b9}) Dm7 G7alt.

F#m7(b5) B7(b9) Em7 A13(b9)

Em7(b5) A7(b9) Dm7 G13(b9)

C13 B13(b9) Bb7 A13(b9)

Bb13 A13(b9) Ab7 G13(b9)

87 Dmaj13 Fdim7 Em9 A13

Cmaj13 Ebdim7 Dm9 G13

Am9 D13 G9 C13

Gm9 C13 F9 Bb13

First system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff: F#m7(b5), B7(#5), E7(#9), A13.

Chord symbols below the piano staff: Em7(b5), A7(#5), D7(#9), G13.

Second system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff: D9, G7, D9, G#m7, C#7alt.

Chord symbols below the piano staff: C9, F7, C9, F#m7, B7alt.

Third system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff: F#maj13, G#m9, C#9.

Chord symbols below the piano staff: Emaj13, F#m9, B9.

Fourth system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff: F#maj9, Cm11, F7.

Chord symbols below the piano staff: Emaj9, Bbm11, Eb7.

119

First system of musical notation. The treble clef staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass clefs) with a slash indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols: $F\sharp m7(b5)$, $B7(\sharp 5)$, $E7alt.$, $A7(b5)$, $Em7(b5)$, $A7(\sharp 5)$, $D7alt.$, $G7(b5)$.

Second system of musical notation. The treble clef staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass clefs) with a slash indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols: $D9$, $G7$, $D9$, $C9$, $F7$, $C9$.

Third system of musical notation. The treble clef staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass clefs) with a slash indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff. Measure numbers 135, 167, 31, and 32 are indicated.

Chord symbols: $Em7$, $A7$, $Dmaj13$, $Dm7$, $G7$, $Cmaj13$, $Pno. Solo$.

Measure numbers: 135, 167, 31, 32.

Fourth system of musical notation. The treble clef staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass clefs) with a slash indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff. Measure numbers 199, 232, 32, 31, and 32 are indicated.

Chord symbols: $F\sharp maj7$, $G\sharp m9$, $C\sharp7alt.$, $Emaj7$, $F\sharp m9$, $B7alt.$.

Measure numbers: 199, 232, 32, 31, 32.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes. The piano accompaniment is indicated by a grand staff with a treble and bass clef, both containing a slash. Chord labels are placed above and below the piano staff.

Treble staff: $F\sharp maj9$ $Cm11$

Piano staff: $E maj9$ $B\flat m11$

Second system of musical notation. The treble clef staff contains a melodic line. The piano accompaniment is indicated by a grand staff with a treble and bass clef, both containing a slash. Chord labels are placed above and below the piano staff.

Treble staff: $F7alt.$ $B\flat m9$

Piano staff: $E\flat7alt.$ $A\flat m9$

Third system of musical notation. The treble clef staff contains a melodic line. The piano accompaniment is indicated by a grand staff with a treble and bass clef, both containing a slash. Chord labels are placed above and below the piano staff.

Treble staff: $E\flat9$ $G\sharp13^{sus}$

Piano staff: $D\flat9$ $F\sharp13^{sus}$

Fourth system of musical notation. The treble clef staff contains a melodic line. The piano accompaniment is indicated by a grand staff with a treble and bass clef, both containing a slash. Chord labels are placed above and below the piano staff.

Treble staff: $G\sharp13$ $G\sharp m9$ $C\sharp7alt.$

Piano staff: $F\sharp13$ $F\sharp m9$ $B7alt.$

C#7alt. F7($\sharp 5$) C13($\flat 9$) E7($\sharp 5$) B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) A13($\flat 9$)

B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) D7($\sharp 5$) A7alt. Db7($\sharp 5$) A \flat 13($\flat 9$) G13($\flat 9$)

C#7alt. F7($\sharp 5$) C13($\flat 9$) E7($\sharp 5$) B13 Ebmaj7($\sharp 5$) B \flat 13($\flat 9$) A13($\flat 9$)

B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) D7($\sharp 5$) A13 Dbmaj7($\sharp 5$) A \flat 13($\flat 9$) G13($\flat 9$)

Gmaj9

C9($\sharp 11$)F#m7($\flat 5$)

Fmaj9 B \flat 9($\sharp 11$) Em7($\flat 5$)

B7($\flat 9$)E7($\sharp 5$)A7($\sharp 5$)

1/2

A7($\flat 9$) D7($\sharp 5$) G7($\sharp 5$)

C#7alt. F7($\sharp 5$) C13($\flat 9$) E7($\sharp 5$) B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) A13($\flat 9$)

B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) D7($\sharp 5$) A7alt. Db7($\sharp 5$) A \flat 13($\flat 9$) G13($\flat 9$)

$\frac{1}{2}$ C#7alt. F7($\sharp 5$) C13($\flat 9$) E7($\sharp 5$) B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) A13($\flat 9$)

B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) D7($\sharp 5$) A7alt. Db7($\sharp 5$) A \flat 13($\flat 9$) G13($\flat 9$)

C#7alt. F7($\sharp 5$) C13($\flat 9$) E7($\sharp 5$) B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) A13($\flat 9$)

B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) D7($\sharp 5$) A7alt. Db7($\sharp 5$) A \flat 13($\flat 9$) G13($\flat 9$)

C#7alt. F7($\sharp 5$) C13($\flat 9$) E7($\sharp 5$) B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) A13($\flat 9$) *Repeat ad lib. & fade*

B7alt. Eb7($\sharp 5$) B \flat 13($\flat 9$) D7($\sharp 5$) A7alt. Db7($\sharp 5$) A \flat 13($\flat 9$) G13($\flat 9$)

LINUS AND LUCY

By
VINCE GUARALDI

Brightly ♩ = 160

Intro

Trumpet in B♭

1.

Trumpet
in
B♭

Piano sketch
Rhythm section

Piano/
Sketch

Piano, Bass unison

6

2.

♯ D

(Clarinet)

C

Fmaj 7

D6

E♭maj 7

C6

16

G7 G7 To Coda Φ D⁶₉ 3

8va To Coda Φ

F7 G7 Solo Pno. C⁶₉

36 D⁶₉ Solo D7(\sharp 9) 3

C⁶₉ C7(\sharp 9) (\flat \sharp)

Continue Bass figure throughout solo

F13

E \flat 13

Musical notation system 1. Treble clef staff contains a melodic line with a triplet of eighth notes and a D9 chord symbol above it. The piano accompaniment consists of a single C6 chord in the bass staff.

Musical notation system 2. Treble clef staff contains a melodic line with a triplet of eighth notes and a D9 chord symbol above it. The piano accompaniment consists of a single C6 chord in the bass staff.

Musical notation system 3. Treble clef staff contains a melodic line with a triplet of eighth notes and an F13 chord symbol above it. The piano accompaniment consists of a single Eb13 chord in the bass staff.

Musical notation system 4. Treble clef staff contains a melodic line with a triplet of eighth notes and a D9 chord symbol above it. The piano accompaniment consists of a single C6 chord in the bass staff.

First system of music. Treble clef staff has a key signature of one sharp (F#) and a common time signature. Chords G7 and A7 are indicated above the staff. The piano accompaniment consists of a right hand with chords F7 and G7, and a left hand with a bass line.

Second system of music. Treble clef staff has a key signature of one sharp (F#) and a common time signature. Chords G7 and A7 are indicated above the staff. The piano accompaniment consists of a right hand with chords F7 and G7, and a left hand with a bass line. The right hand of the piano part features triplet markings (3) over the notes.

Third system of music. Treble clef staff has a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of a right hand with a bass line and a left hand with a bass line. The right hand of the piano part features triplet markings (3) over the notes. A "Tenor line" is indicated above the right hand staff.

Fourth system of music. Treble clef staff has a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of a right hand with a bass line and a left hand with a bass line. The right hand of the piano part features triplet markings (3) over the notes. A "Tenor line" is indicated above the right hand staff. The system includes a section marked "30" and "35" with a "(Swing)" tempo change. The section is marked "D.S. al Coda" with a Coda symbol. The piano part includes a "Tbn. Solo" section marked "30" and "35", and a "Pno. Solo" section marked "30" and "35".

Coda D_9^6 3

C_9^6

Repeat & fade

Repeat & fade

WHEN YOU WISH UPON A STAR

By
LEIGH HARLINE

Bright jazz waltz feel ♩=184-192

Trumpet in Bb

N.C.

Piano/Sketch

N.C.
mp

Bass

Piano
mp

+Brass

Copyright © 1940 by BOURNE CO.
Copyright Renewed
All Rights Reserved Used by Permission

Woodwinds & Strings

22 $A7(\sharp 9)$ $D7(\sharp 9)$ $Gm9$

mf When you wish up - on a

$G7(\sharp 9)$ $C7(\sharp 9)$ $Fm9$

mf

$A9(\sharp 11)$ $Bm9$ $B\flat 13$ $Am9$

star, makes no dif-f'rence who you

$G9(\sharp 11)$ $Am9$ $A\flat 13$ $Gm9$

are. An - y - thing your heart de - sires will come to

rit.

Strings

rit.

Bbm9 N.C. C11 C13(b9) Bbm9 N.C. Bb11 Bb13(b9)

you.

a tempo

a tempo
Piano
N.C.

Piano, Brass

40 A7(#5) D7(#9)

If your heart is

G7(#5) C7(#5)

in your dreams, no re - gret is —

3

Gm9 Ab9(#11) Bm9 Bb13

Fm9 Gb9(#11) Am9 Ab13

Am9 Bbm9 N.C. 1/2

— too ex - treme when you wish up - on a star like ³

Strings

Gm9 Abm9 N.C.

C11 C13(b9) a tempo Gm9/C

rit. dream - ers do.

rit. Bb11 Bb13(b9) a tempo Fm9/Bb

59 N.C.

Fate — is — kind.

Piano

N.C. Tenor Sax.

She brings — to those who love —

The first system of the musical score for 'When You Wish Upon A Star'. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'She', followed by a half note 'brings', a quarter rest, a half note 'to', a quarter rest, a half note 'those', a quarter rest, a half note 'who', a quarter rest, and a half note 'love' with a long dash. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

the — sweet ful — fill — ment

The second system of the musical score. The vocal line continues with a whole note 'the', a half note 'sweet', a quarter rest, a half note 'ful', a quarter rest, a half note 'fill', a quarter rest, and a half note 'ment'. The piano accompaniment continues with the same harmonic structure. The key signature and time signature remain the same.

of — their se

The third system of the musical score. The vocal line has a whole note 'of', a half note 'their', and a half note 'se'. The piano accompaniment continues. The key signature and time signature remain the same.

... a tempo ...

Strings cret long ing.

The fourth system of the musical score. It begins with a whole note 'a tempo' in the vocal line. The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line. The key signature and time signature remain the same.

86 A7([#]5) D7([#]5) Gm9 Bbm9 Bm9 E7([#]9)

Solo

Am9 D7(^b9) Gm9 Gm7(^b5) C7(^b9)

94 A7([#]5) D7([#]5) Gm9 Bbm9 Bm9 E7([#]9)

Am7(^b5) D7([#]9) Gm9 Gm7(^b5) C7(^b9)

102 B \flat /C D \flat /C C E \flat /C D/C F \sharp /C E/C A/C

Chord labels: B \flat /C, D \flat /C, C, E \flat /C, D/C, F \sharp /C, E/C, A/C

Bm7(\flat 5) E7(\sharp 9) Am7(\flat 5) D7(\sharp 11) Gm7(\flat 5) C7(\sharp 11)

Chord labels: Bm7(\flat 5), E7(\sharp 9), Am7(\flat 5), D7(\sharp 11), Gm7(\flat 5), C7(\sharp 11)

110 A7(\sharp 9) D7(\sharp 5) Gm9 B \flat m9 Bm9 E7(\sharp 9)

Chord labels: A7(\sharp 9), D7(\sharp 5), Gm9, B \flat m9, Bm9, E7(\sharp 9)

Am9 D7(\sharp 5) E7(\sharp 9)/G \sharp

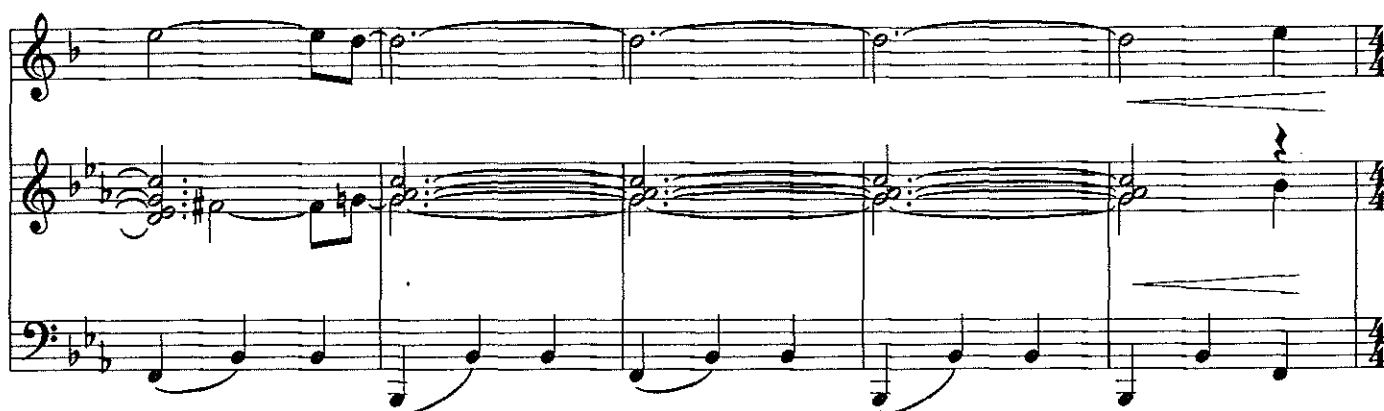
Chord labels: Am9, D7(\sharp 5), E7(\sharp 9)/G \sharp

First system of music. It features a melody in the upper staff with various ornaments and a piano accompaniment in the lower staves consisting of chords and a bass line.

Second system of music. It includes a tenor saxophone solo break and a piano accompaniment. The system is divided into measures with specific markings: N.C. (No Chords), 124, 33, 159, and Gm9/C. The piano part includes a trill (tr) and a piano (Piano) marking. The tenor saxophone part has a solo break and a solo section marked 33.

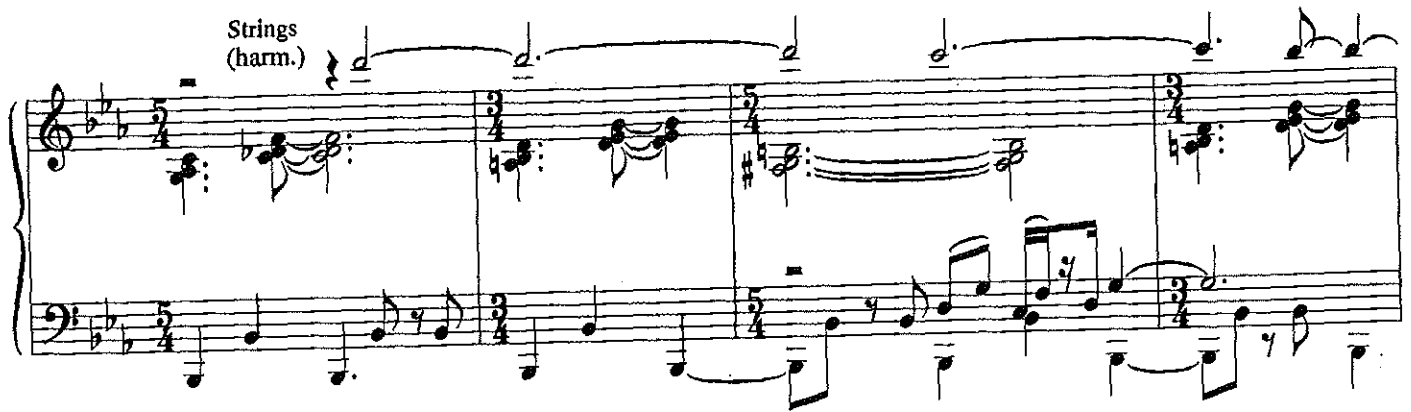
Third system of music. It continues the piano accompaniment and includes a tenor saxophone part. The system is marked with N.C. (No Chords) and Tenor Sax. The piano part has a piano (p) marking.

Fourth system of music. It continues the piano accompaniment and includes a tenor saxophone part. The system is marked with N.C. (No Chords) and Tenor Sax. The piano part has a piano (p) marking.



191

Strings
(harm.)



First system of musical notation for Strings (harm.). It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 5/4. The music features a series of chords and melodic lines, with a prominent harmonic line in the treble staff and a more active line in the bass staff.

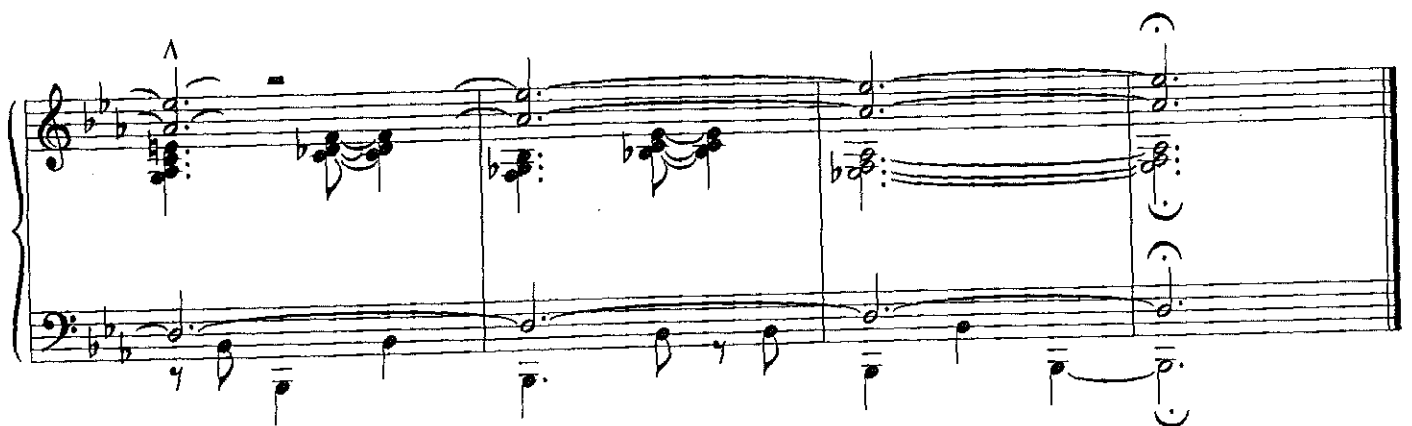


Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The harmonic line in the treble staff continues with sustained chords, while the bass staff shows more rhythmic movement with eighth and sixteenth notes.

Woodwinds



Third system of musical notation for Woodwinds. The notation continues with the same key signature and time signature. The woodwind part features a melodic line in the treble staff and a supporting line in the bass staff, often mirroring the harmonic structure of the strings.



Fourth system of musical notation, concluding the piece. The music ends with sustained chords in the treble staff and a final melodic phrase in the bass staff. The key signature and time signature remain consistent throughout.



WYNTON MARSALIS



Standards

This book captures some of Wynton's most brilliant musical performances. It includes transcriptions of the trumpet parts and piano sketch scores of the combo arrangements which can serve both as an aid in understanding the context in which these improvisations were played and as a template from which you can study or recreate the intricate harmonic and rhythmic aspects of these beautiful and amazing arrangements.

APRIL IN PARIS

AUTUMN LEAVES

CARAVAN

CHEROKEE

DJANGO

A FOGGY DAY

LINUS & LUCY

THE SONG IS YOU

WHEN YOU WISH UPON A STAR

Distributed in the USA by:



WARNER BROS. PUBLICATIONS
15800 NW 48th Avenue • Miami, Florida 33014
A Warner Music Group Company

Maecenas
Europe
5 Bushey Close, Old Barn Lane,
Kenley, Surrey, CR8 3AU, UK



\$19.95
In USA
Order Ref:
0008B